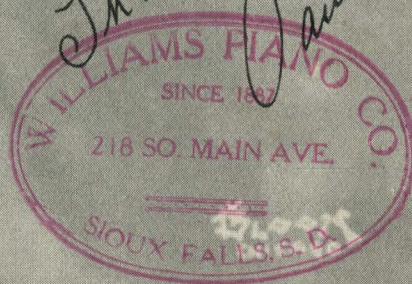


# Wondering Why





*Thank fully Yours  
Paul Ash*



Words and Music by PAUL ASH, TOMMIE MALIE and JIMMIE STEIGER

WITH  UKE  
ARRANGEMENT

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# The Big Sensational Waltz Hit "What Did I Do To You"

By Benny Davis and Larry Conley

HERE IS PART OF THE CHORUS—

4

CHORUS

*a tempo*

What did I do to you, Why do you feel so blue,

Who've you been list'ning to I wish that I knew Re-mem-ber your lit-tle

vow, Why should you break it now, What did I do, Oh

F7 Bb G

C7 F7 Bb F7

Gm G C7

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Shubert Rialto Theatre Bldg.

Saint Louis, U. S. A.



# Wondering Why.

3

Piano Tune Uke. in C

G C E A

By TOMMY MALIE,  
PAUL ASH  
& JIMMY STEIGER  
A Rube Bennett Arrangement

Moderato

The piano introduction consists of two systems of music. The first system is in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody is played in the right hand, and the bass line is in the left hand. The second system continues the melody and bass line, with a dynamic marking of *fz* (forzando) and a tempo marking of *p* (piano). The introduction ends with a double bar line.

VOICE

The vocal melody is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs). The lyrics are: "My mind's wan-der-ing, Days of pon-der-ing, Put a kink in my brain, You'll ad-mit it's tough, And it's kind-a rough, When you're left all a-lone,". The piano part includes a dynamic marking of *p* (piano) and a key signature change to two sharps (F# and C#) in the final measure.

The vocal melody continues on a single staff with a treble clef. The piano accompaniment continues on two staves (treble and bass clefs). The lyrics are: "Tho' I've tried a-bit, To snap out of it, I start in a-gain, Not a sin-gle one, Who will share your fun, That's just why I moan,". The piano part includes a key signature change to one sharp (F#) in the final measure.

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## CHORUS

The musical score is written for voice and piano. It consists of five systems, each with a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern in the right hand and a more active bass line. The vocal line is in a single melodic line with lyrics underneath. The lyrics are: "Won-der-ing why, I'm al-ways lone - some," "Won-der-ing why, I'm al-ways blue," "Won-der-ing why, I'm by my own - some," and "Don't know a soul, To cof-fee and roll, Un-less they're too young or else too old,". The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings like *mp* and *f*. There are also guitar chord diagrams above the vocal line in each system.

Won-der-ing why, I'm al-ways lone - some,

Won-der-ing why, I'm al-ways blue,

Won-der-ing why, I'm by my own - some,

Don't know a soul, To cof-fee and roll, Un-less they're too young or else too old,



No one to say, \_\_\_\_\_ Hel-lo, how are you? \_\_\_\_\_

The first system of the musical score for 'Wondering why'. It features a vocal melody line with lyrics and a piano accompaniment. The piano part includes several chords marked with grid symbols above the staff.

Both night and day, \_\_\_\_\_ They pass me by, \_\_\_\_\_

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a more active melody in the right hand and a steady bass line in the left hand.

I have no-bod-y to love me, 'Cep-tin the angels a - bove me, Won-der-ing why,  
 Peo-ple who love me there's doz - ens, But they're all Uncles and Cous - ins,

The third system of the musical score. The vocal line has two lines of lyrics. The piano accompaniment continues with a consistent harmonic support.

I'm won-der-ing why, \_\_\_\_\_ why. \_\_\_\_\_

The fourth system of the musical score, which concludes the piece. It includes first and second endings for the vocal line. The piano accompaniment features a crescendo leading to a final chord marked with a forte (f) dynamic.



**A HIT!**

**A HIT!**

**The Catchiest Melody!  
The Cleverest Words!**

# **"A LITTLE BIT BAD"**

By Benny Davis, Larry Conley and Al. Eldridge

CHORUS

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The first system is labeled 'CHORUS' and includes guitar chords G7, G7, and C. The lyrics are 'lit-tle bit bad, a lit-tle bit bad I don't mean an-y-thing wrong'. The second system includes guitar chords G7, C, and G7. The lyrics are 'A lit-tle lov-in' now and then Tho' I shouldn't, still who wouldn't, A wee lit-tle kiss, means'. The third system includes guitar chords C7, C, and G. The lyrics are 'o-ceans of bliss When you've been good for so long Oh is-n't it a shame and a'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *p-f* (piano-forte) in the first system.

lit-tle bit bad, a lit-tle bit bad I don't mean an-y-thing wrong

A lit-tle lov-in' now and then Tho' I shouldn't, still who wouldn't, A wee lit-tle kiss, means

o-ceans of bliss When you've been good for so long Oh is-n't it a shame and a

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